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*PORTRAIT*  
*By A. H. Ullrich*

*Palette and Chisel Club Exhibition*



*SUMMER IDYL*  
*By John H. Carlsen*

*Palette and Chisel Club Exhibition*

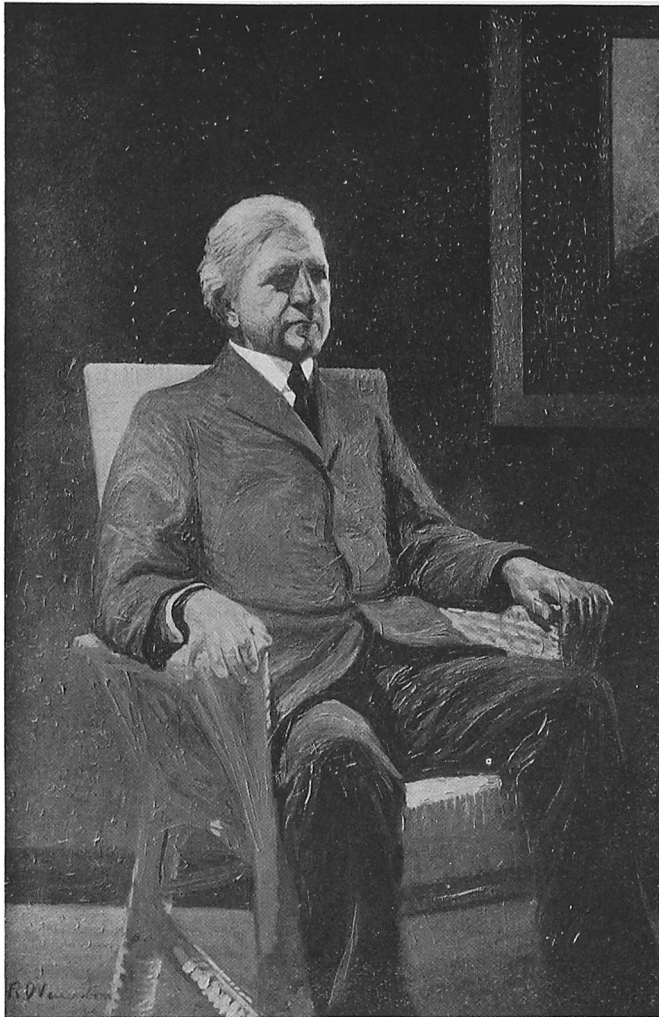
## Annual Exhibition Palette and Chisel Club

By EVELYN MARIE STUART

THE Palette and Chisel Club is to be congratulated on the serious and substantial character of its annual show of oils, not that its offerings are not as a rule of a high character, but because there is about this exhibition a uniformity of thought and conscientious effort that is seldom to be observed throughout any assemblage of pictures. There is a reason for this too, for, undoubtedly, these canvases reflect the depth of their author's hearts and minds. They were not painted primarily to sell or even to dazzle the public, for the men who did them knew well that no large portion of the public would ever frequent the exhibition. Each knew, too, that his picture would, for thirty days, be subjected daily to the scrutiny of some

of his mates, that his reputation with his own associates had thereby an opportunity to lose or gain. This, no doubt, spurs a man on to his best effort, and certainly it deters him from indulging in any tricks which, however potent with the public at large, would be easily penetrated at a glance by fellow artists.

There is yet another aspect to this matter for, beyond the shadow of a doubt, every picture on the club room walls is a spontaneous creation of love, a something done out of sheer devotion to one's art or as an almost essential work of self expression. Some thing the artist had long thought about doing, some thing he had always wanted to say, gives life and sincerity to many of these pictures and all are



PORTRAIT  
By R. Weisnborn

Palette and Chisel Club Exhibition

representative of the painters at their best.

All the more joy and affection has been bestowed upon most of these pictures by their creators because they are, as a rule, men who follow some allied branch of art as a bread-and-butter line. Some of them are in great demand as commercial artists or illustrators, some design wall paper or fabrics, some are even in other lines of business altogether and, therefore, the hours that can be devoted to serious painting for its own sake are the very cream of

life, the only hours in which one really lives and is himself completely.

Under these circumstances a man is likely to do his best work, despite all opinion to the contrary. The hours devoted to commercial art develop a fluency of technique and train the mind to grapple with the problem of expression through line and color, light and shade. They train the faculties to focus on an idea also, and have a tendency to give an artist an ease and poise and balance that come ably to his aid when he assays purely original and serious work. The remuneration for work in the lesser fields of art removes the temptation to degrade great talent to the production of pot boilers as a matter of necessity, besides engendering a calmer, more receptive mental attitude capable of taking in art suggestions from the world about and giving them out as finished pictures.

The Palette and Chisel Club has about it an atmosphere all its own and it is one of home and of sincerity.

There has never been any effort made to render the club smart or fashionable, nor to attract the association or patronage of society. It is an artists' club *per se*, the absolutely real thing where one may see the actual workers in the fields of art as they actually are. Many, in fact, nearly all, of the artists of national or international fame who have had their beginnings in Chicago have been, or still are, members of the Palette and Chisel Club. As the cradle of greatness the Club can claim con-



POTTERY MAKERS  
By Augustine G. Pall

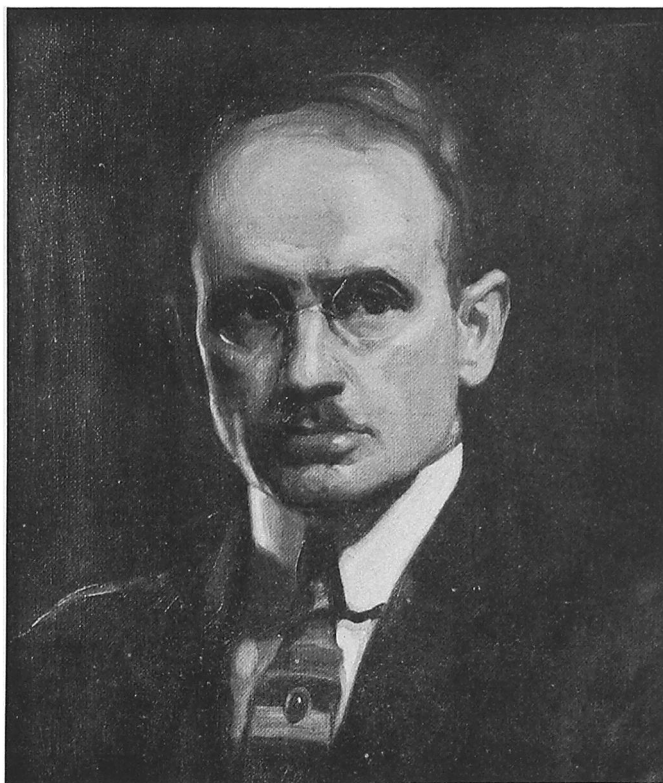
Palette and Chisel Club Exhibition

early days of the *Café Guerbois*, it might mean to you connoisseurs of today to discover the first budding of genius in the kindly atmosphere of the Palette and Chisel Club. Being the first to recognize merit has pecuniary advantages as well as those of imparting a warm glow of the spirit over a kindly action toward a fellow man.

This present show rather particularly deserves patronage and if you feel that the times demand the purchase of nothing but liberty bonds, why buy a few hundred extra ones and swap them to some

siderable prominence. In this connection one wonders why some of the recent big prize winners in our very midst who are still active members did not send a picture or two each to this exhibition under the old home roof tree. Surely the Palette and Chisel Club should be as dear to every man who has once there belonged and subsequently achieved fame, as is his Alma Mater to the college man.

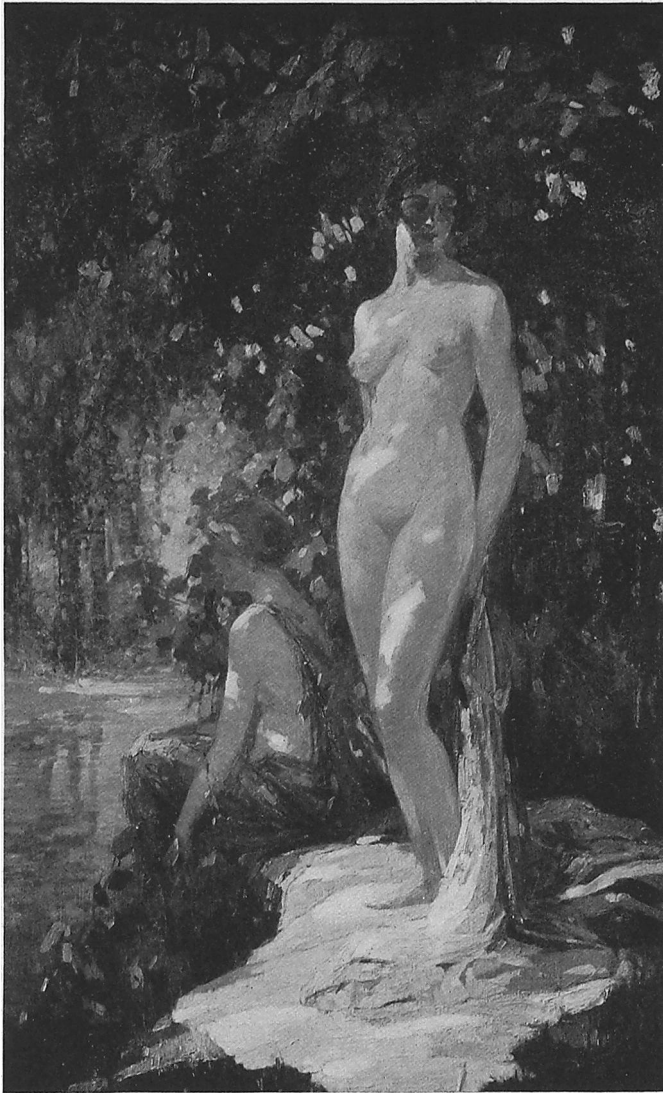
It is also appropriate here to urge the general public, or that part of it which loves pictures sometimes even to the point of purchasing them, to keep in touch with this Club and its exhibitions. Just what it meant to those sincere art patrons who enjoyed an acquaintance with the French impressionists in the



PORTRAIT OF OTTO E. HAKE

By E. Martin Hennings

Palette and Chisel Club Exhibition



**BATHERS**  
By J. Jeffrey Grant

*Palette and Chisel Club Exhibition*

prevented by geographical location to take an afternoon off for that purpose.

That there are a number of superior portrait painters in the Club our illustrations amply sustain. Where have we seen more spirit or absorption in the theme than in Kleitsch's master interpretation of a well-known musician wrapped in his virtuosity? Is not this the very essence and spirit of the man it portrays and does it not suggest life, action, rhythm, and all that one associates with a musician? The head is beautifully placed, the face spiritually presented, the hands are full of nervous activity and seem actually in motion. They have been just a bit loosely and lazily executed to impart this suggestion yet the essentials of modeling are not slighted. One thing only puzzles the layman and that is the small smear of light pigment softening the outline of the face. Could it be a bit less noticeable without losing the life and go which the artist has worked for so successfully? Kleitsch has a studio interior in this show that is also absorbing. No one, we venture to say,

capable artist or artists for their pictures, thereby serving the ends both of patriotism and of art, to say nothing of affording yourself the rare gratification of a daily enjoyment of something really good to look upon and ponder over.

Our illustrations give some idea of a few of the best things in this show and they should be sufficient to stimulate any reader who has not seen the exhibition and is not

has ever offered a nude and steam radiators in the same picture each as just an object in the scheme, the one not played up as a central figure, the other not appearing as an obtrusive novelty. Artists like this picture immensely because it shows the happy faculty of an artist in finding beauty in the commonest things. They delight in the fine bits of color afforded by the old rag carpet, cheap draperies and shabby



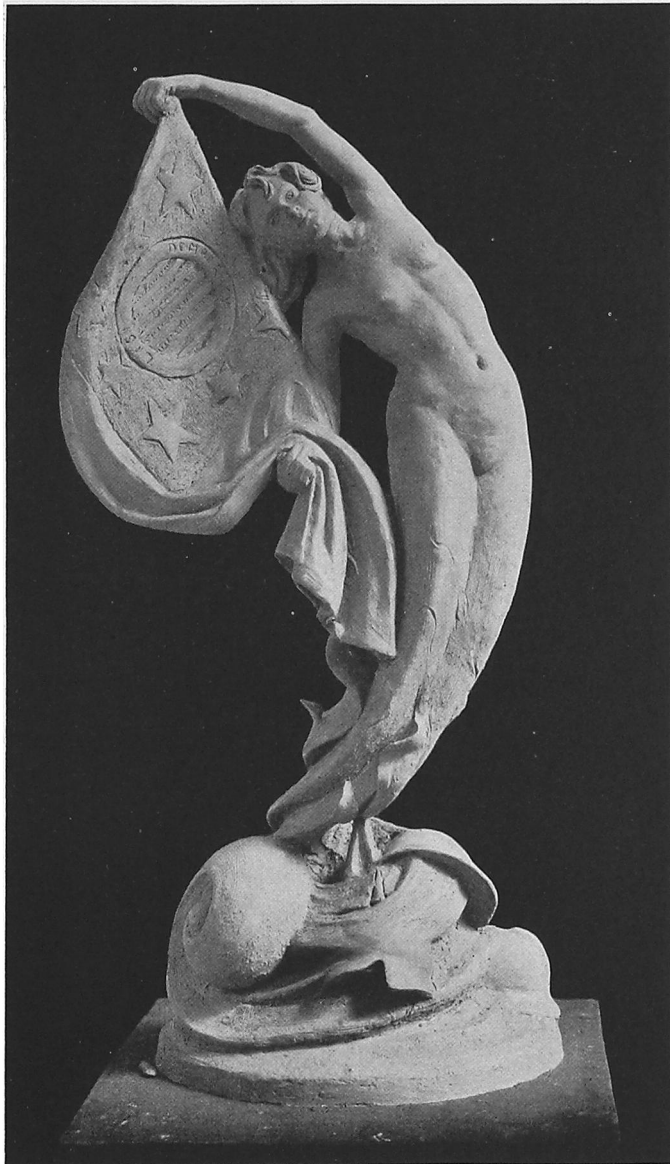
studio properties,—color which is just as clear and just as interesting as that of silks and velvets. The nude model seen through the dressing room door in the far corner is only an incident of the scene. A touch of winter outside the window adds to the effectiveness though it does not seem consciously introduced.

E. Martin Hennings is a man whose skill in portraiture deserves the highest praise, and we are happy to show a fine example thereof. For serious, solid, good work it would be indeed difficult to surpass this head. Taste in color, ability to present character, a nice idea of making a head complete in itself (something one notices more often in sculpture) are all to be seen here and a technical excellence that is all but flawless.

Weisinborn gives us an unusually able presentation of a distinguished subject treated with an unusual feeling for the color effects of light. The warm greenish hue of the man's attire against a slaty background with purplish shadows, and the golden highlight that pours over the figure from above compose a warm brilliant scheme that is full of the suggestion of sun. This is an unusual treatment too, the more especially of the portrait of a man, such characterizations being usually sombre or rich in tone. The very motes dancing in the sunbeams are felt in this picture and one is subconsciously convinced that something in the character as well as the coloring of the sitter suggested the treatment of this theme.

David Adam presents for our sympathetic consideration an old man of picturesque type who, somehow, suggests the coachman. This picture is reminiscent of the artist's studies in his native Scotland, being a character study of a rugged Scottish type.

As a variations to these striking portraits of men we present Mr. Ullrich's charm-



THE YOUNG DEMOCRACY      Palette and Chisel Club Exhibition  
By David Hunter



AN OLD MAN  
By David Adam

Palette and Chisel Club Exhibition

ing study of a little girl knitting. This is a truly gracious and agreeable picture with all the allure of home and young things growing. Beyond this it possesses the artistic excellence of good color and an interesting arrangement of varied textures and patterns in the pillows and upholstery of the window seat, and the gay pattern of the knitting bag. The absorption of the sweet-faced, serious young girl in her task is convincing and sincere and there is altogether considerable depth of feeling in this picture.

A single Taos picture was to be noted at this show in the offering of Augustine G. Pall, herewith illustrated. It is good in color and full of motion and life. There is something rhythmic and fluent about the handling. The composition is unstudied and the general arrangement of masses of color interesting but careless, all of which gives a certain ease and charm to the work.

J. Jeffrey Grant has truly achieved something in his "Bathers," for it is a very detached and beautiful study of nude out of doors. This kind of nudity is all isolation and innocence, the figures seemingly as much a part of nature as the trees and the stream. It is a lovely idyl of summer sun through trembling leaves, and exhibits an unfaltering sense of beauty and a certain impeccable pictorial taste, which precludes the introduction of the too



SILENT SOUNDS SYMPHONY  
By R. Shira

Palette and Chisel Club Exhibition



personal note so obtrusive in many nudes.

To John H. Carlsen the Club awarded its gold medal this year and surely it was a just and appropriate choice. We illustrate one of his exquisitely dreamy, decorative landscapes which are all poetry and cloudland. No one can rival this man in this field and yet it is not the only aspect of his art, as a study on the elevated, which was one of the sensations of this show, attests. This little picture gave a brilliant glimpse of faces by the window in a strong gleam of setting sun, vivid among surrounding shadows. It was one of those rare flashes of poetic beauty in the common places of life which reveal the true artist.

Another such theme is the "Silent Sounds Symphony" of R. Shiva which we herewith illustrate. Here is a dancing, sparkling, vibrating, Pointel-list presentation of the dull river and its skeleton bridge which shows how charmed is the world of an artist's fancy.

Arthur G. Ryder to whom was awarded the One Hundred Dollar Municipal Art League Prize also appreciates the poetry and art of Chicago. His "Michigan Avenue," "The Charm of Steam" and "The Homestead" are as full of fascination as heart could wish, lovely in color, with the witchery of the evanescent effects of smoke and vapor in curling wreathes. "The Homestead" tells a story of a city growing up around one of the cottages of the original village community which no one with an imagination could fail to appreciate. Other offerings of interest are "The Sun's Warm Caress," by John Phil-



PORTRAIT OF ISADOR BERGER  
 By Joseph Kleitsch      Palette and Chisel Club Exhibition

lips, "View from Lake Como, Wisc.," by Oscar B. Ericson; some birch trees by I. P. Marleski; some exquisite snow pictures by Emil O. Thulin and Fred Larsen, and lovely figure studies and heads by H. L. Levy.

The one bit of sculpture was contributed by David Hunter and proved a most valuable addition to the show. The "Young Democracy" is typified by a lovely slender figure, rising out of the whirl of Militarism which has caught in its swirls the helmets of England, France and Germany. She holds aloft a banner wherein the Stars and Stripes appear upon the center shield. This a symbolic and beautiful conception, carried out with delicate touch, and a fitting climax to a show of more than passing interest and significance.